

THEATRE

THE question is answered. "The Follies of 1914" has shown what the people want. Else, why did they fill the big New National Theater from top to bottom at every performance, laugh heartily and unrestrainedly at the slightest provocation, applaud everything and then go away talking about "the greatest show ever?"

Was there a plot to the performance? No. Had the lines literary excellence? No. Will the music live forever? No. Were all the requirements of real drama missing? Yes. Was anything new presented to take the place of Shakespeare? No. Was it a wee bit naughty here and there? Of course, it was—but who cared? And with everything missing that is indispensable to real drama, or genuine opera, with scarcely anything that can be recalled save the whirling kaleidoscope of pretty girls, gaudy costumes and wonderful stage settings, people went to see "The Follies" actually by the thousands, and they will go to see next week's "vintage" and those that follow afterward as long as they continue to come.

With all the complimentary reviews received by his new play, Willard Mack would still feel justified in a doubt that it may be the success predicted for it. Everybody who expressed a public opinion of "So Much for So Much" seemed delighted with the play; its simplicity; its easy naturalness; the force of its appeal, and the dramatic thrill of its climax, but everybody did not go to see it. In fact, the patronage later in the week is said to have been rather discouraging. Yet, there are many, a great many, who believe that Mr. Mack's new contribution to the season, while perhaps not a great play, is going to be a popular one, because of the sheer force of its entertainment. One thing is not to be forgotten—it had the rivalry of "The Follies," and of "Peg of My Heart," two of the most popular attractions that could have run against it, at least here.

An event in theatrical entertainment that will be looked forward to with interest will be the massive New York Hippodrome production of "Pinafore." A week hence, "Next week," will come with its charm of plot, personnel and appealing melodies, and with it will come the new military melodrama, "The Story of the Rosary," with its English company, and the highly entertaining, and perhaps best of all "crook" plays, "The Dummy." Thoughts of Thanksgiving day will not be dimmed by the theatrical diet for the week.

KIND HEART AND EXPRESSIVE HANDS—Edith Shayne tells this of "Clyde Fitch and herself." "Because my mother wanted to go on the stage when she was a girl, she determined to make an actress of her daughter. So she sent me to the Sarah School, and I was only there a few weeks when I met Mr. Fitch. He was in the class with Mary Nash, Doris Keane, Lucille Watson, Grant Mitchell and a number of other famous people. "The Danish critic, Joachim Reinhardt, who was at the school, came to me after I had done a sleep-walking scene from 'Macbeth' and insisted that he wanted to take me to Clyde Fitch and to have Mr. Fitch see what I could do. I was delighted with the idea, of course.

Mr. Reinhardt was as good as his word and took me to Mr. Fitch's beautiful home, and Mr. Fitch was very kind. He listened to my sleep-walking scene, and then he brought out a little French play that Miss Reinhardt had done, and gave it to me to study, telling me to come back to him in two weeks.

"The second time I went to see Mr. Fitch the house was at its loveliest, the fountain in the drawing room were playing and the flowers were in bloom. I did my little task, the best I knew how, and then Mr. Fitch stepped out determined to make the most of my chance. Mr. Fitch listened in silence and made but one comment. He said to Mr. Reinhardt:

"Her hands are expressive." "A day or so after I had a telegram from Mr. Fitch telling me to join 'The Girl With Green Eyes' company in Chicago immediately. In two weeks I was playing the Clara Woodgood role.

"That summer when Mr. Fitch went to Europe he wanted to see the Pope at Rome, and to receive his blessing. He sent back to me the pass to the Vatican, which he had used, with his name and the date on it, and I have it yet among my treasures."

HE WOULD FEEL SORRY—Harry C. Ostrander and his guide were ascending sacred Mount Fujiyama when they were politely but firmly halted by a Japanese army officer, who requested them to go no farther on the route they were following.

There was no other way to the summit of the mountain, however, and as time forbade another opportunity to see the famous worship among the clouds Mr. Ostrander explained the matter to the officer and asked him why the halt was necessary. "Well," said the military man, "you see, the path to the top crosses a wide valley, so wide—valley beyond, and my company is short-practicing there. You would be hit very many times, and I would feel sorry."

A DOUBTFUL COMPLIMENT—Miss Irene Powlaska of Henry Savage's "Sari" company doesn't know whether De Pachman, the famous pianist, complimented her or not, but she is certain he does not like singing.

While studying in Paris Miss Powlaska was taken one afternoon to call on De Pachman at his home. The artist sat at the piano for the entire two hours his visitors were present, and played Chopin while he carried on conversation. To Miss Powlaska he explained: "I must always play—play. I cannot talk unless I play."

And so, looking over his shoulder at his guests and not once glancing at the keyboard, he produced exquisite harmonies.

At length some one proposed that Miss Powlaska sing. "No, no," expostulated De Pachman quickly. "I do not like to hear singing. They always screech." A few moments later, however, he said to the girl:

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historic romance and picturesqueness of her towns. Many scenes pertaining to mobilization, preparation and the excitement of war are shown. The subject, however, will be only incidental to "England" as a subject, the war atmosphere being covered more fully in a later traveling.

The subjects to follow will be "Scotland," "Ireland," "Germany" and "Austria" and the Allied Powers, in the order named.

"China and Japan" Tonight.

At the Belasco Theater tonight Harry C. Ostrander will give the second of his illustrated travel talks at 8 o'clock. The subject announced is "China and Japan," two countries with which Mr. Ostrander claims to be more familiar than any other lecturer in America today. He lived for weeks in the homes and inns of the natives, and gained an intimate insight into Chinese and Japanese life.

Aside from its new angle on the oriental peoples the great feature of the China and Japan lecture is its colored illustrations. Mr. Ostrander is an artist by instinct and training, and his collection of pictures is said to be unique in beauty and completeness.

Father Gavan's Lecture Tonight.

The lecture on Cardinal Gibbons part in the election of a new Pope and incidents connected with his recent trip to Rome is to be given tonight at 8 o'clock in Polk's Theater by Rev. P. Gavan, who was Cardinal Gibbons' secretary at the conclave.

Philharmonic Society Tuesday.

Mme. Johanna Gadski will be the soloist at the opening concert of the Philharmonic Society at the New National Theater Tuesday afternoon at 4:30 o'clock.

Mme. Gadski will sing the principal aria from "Oberon," written to an English text by Wagner's great prototype, Weber, and also one of the greatest compositions ever written by Wagner himself. The symphony is Tchaikovsky's "Pathétique." The concluding number will be the prelude to Wagner's "Die Meistersinger." The orchestra will also play Siegfried's "Rhine Journey" (Wagner).

Pavlova Friday.

Anna Pavlova, surrounded by a corps de ballet from the Imperial Russian Ballets of Moscow and St. Petersburg, each one of whom has been selected by the incomparable dancer herself, including a dozen special solo dancers, and a complete symphony orchestra under the leadership of Theodore Stier, will appear at the New National Theater Friday afternoon at 8:15 o'clock. The program will be very elaborate, novelty being the keynote.

Flonzaley Quartet Saturday.

At the Masonic Auditorium Saturday afternoon the famous Flonzaley quartet will make its first appearance this season in Washington.

Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan D'Archambreau, violoncello, compose the quartet. All are distinguished artists. The instruments used are a Stradivarius, two Guadagninis and a Testori, all of great value.

A few years ago the quartet was a private organization, but in its brief career it has come to occupy a unique position, and today it is accepted as a standard of artistic excellence.

Its wonderful success is attributed to the fact that its members devote all their attention to the cultivation of chamber music.

Two recitals will be given and the sale of tickets is now on at T. Arthur Smith, 1309 G street northwest.

N. Y. Hippodrome "Pinafore."

"A real ship on real water" is the spectacular feature of the New York Hippodrome production of "Pinafore," which is to be made at the New National Theater next week. It is promised that the wonderful effect produced at the world's largest playhouse when this production was made in London, will be duplicated in every detail.

According to the management, the stage setting represents an entirely new departure in "ship scenes." Instead of a vessel built with the stage floor serving as a deck, there will be a real ship floating in real water. The entire stage will be flooded to produce this remarkable effect, and the ship, "Pinafore," an exact reproduction of an old English frigate, will be shown from the water line to the top of her masts. Her main body will sit back fifteen feet from the footlights, and the character actors' heads will be visible across the water in small boats, in full view of the audience.

She will be propelled, it is pointed out, by a chorus of anonymous sea. The masts and rigging will be just what they appear to be. The sailors will swear in the most convincing manner, and their songs from positions nearly fifty feet above the level of the stage. The principal roles will be played by a company of grand opera artists.

This will be the first Hippodrome production ever seen in this city, and the presentation is attended with unusual interest.

Mantell in Repertoire.

Seats are now on sale for the engagement of Robert B. Mantell, who will appear at the Belasco Theater next week. Mr. Mantell, who was seen here two years ago, returns after a tour that has taken him from the Atlantic to the Pacific coast. He will appear in the new play "King John," which is a Shakespearean tragedy, with the exception of "Louis XIII," which is a historical play.

Mr. Mantell's season with his presentation of "King John" is one of the most difficult of interpretations to produce in the Shakespearean category. It is a military pageant of the twelfth century, filled with the pomp and circumstance of the pomp of field and camp. "King John" has not been seen in Washington for many years, and should Mr. Mantell retire it it may not again be seen here for a considerable period because of the cost of production. William A. Brady, under whose auspices Mr. Mantell is appearing, is said to have spent \$20,000 in making this large expenditure solely because of the great success won by Mr. Mantell in "King Lear."

Mr. Mantell is also one of the so-called impossible plays of Shakespeare, because of the enormous number of characters. By critics Mr. Mantell is considered "the Lear in stage drama."

Mr. Mantell's program for the week is as follows: Monday and Friday nights, "King John"; Tuesday night, "The Merchant of Venice"; Wednesday night, "Louis XIII"; Thursday night, "King Lear"; Saturday matinee, "Merchant of Venice"; and Saturday night, "Macbeth."

"A Woman's Way."

The second offering of the New Pol Players, Grace George's great comedy success, "A Woman's Way," is announced for next week. This delightful stage story, by Thompson Buchanan, deals with the manner in which a clever woman succeeds in winning back the love of her husband. She found he had wandered from her side and had become deeply interested in a modified type of "vampire" woman. Instead of flying into a rage and showing her weakness by jealousy she astute young wife invites the "vampire" to visit and her husband in their country home, and in this way the husband's eyes are opened to the relative worth and charm of the two women.

In the Grace George role Miss Lillian

Coming Attractions

BELASCO

A love story, the scene of which is laid in the countries now at war in Europe, will be presented at the Belasco Theater this week in Walter Howard's "The Story of the Rosary."

It will present the original London company and production, which Messrs. Comstock and Gest are sending on an extensive tour. The opening performance tomorrow night will be a benefit in aid of the French and Belgian war sufferers.

The big melodrama will introduce to Washington Miss Annie Saker and Alfred Paumier in the leading roles, together with the author in a character part. Mr. Paumier is a favorite London actor. Especial interest attaches to Miss Saker's work, for her mother, Maria Saker, was probably the most famous leading woman that E. S. Willard ever brought to America. Other notables in the company of 100 are George Demare, Wynne Standing, Ernest Leicester, Chris Walker, Anthony Wards, Philip Gordon, Marjorie May, and others.

"The Story of the Rosary" is said to be comparable with "The Whip" in the massiveness of its settings and the big way of doing things. Among the twelve scenes, the battlefied bivouac of the Red Dragons and the reunion of the officers' mess present the pomp and circumstance of war, while the quiet, religious beauty of the church scenes offers a striking contrast.

The action of the piece is supposed to occur when Belgium is at war with a neighboring power. Two cousins, Capt. Paul and Philip Romain, join the colors of the Red Dragons. Capt. Romain leaves behind his bride, an hour, Venetia von Sabran, intrusting her to the protection of the church. Philip returns safe and sound to plot against Venetia's happiness. Paul is among the missing. Events follow from a series of thrilling situations, ending in Paul's eventual homecoming and the giving back of the "bride of the church" to her living husband.

An extra holiday matinee is announced for Thanksgiving day, besides the regular Wednesday and Saturday matinees, all at popular prices.

NATIONAL

"Sari" is coming, and Mizzi Hajos is coming as Sari, the gypsy girl, pert and quaint and alluring, but always fascinating, for she still plays the title role in the operetta Henry W. Savage is sending to the New National Theater this week.

The instantaneous success of "The Dummy" on its opening night, the enthusiastic welcome given it and the wholesale cordiality with which the players have flocked to it, all affirm that it is a genuine entertainment. It is a popular laugh maker, whose fun cannot be denied; a delicate comedy in which there is "something doing" every minute, and a "heart interest" play that gets right down to the human side of life. When Harvey O'Higgins and Harriet Ford, authors of "The Argyle Case," wrote "The Dummy" they invented the "something different" in the play world whose novelty has made it the success it has proved.

The cast includes Ernest Truax, as the "boy detective"; Joseph Brennan, as "the great sleuth"; Edward Ellis, as "Spider"; John Oker, as "Rome"; John N. Wheeler, Edith Shane, Frank Connor, H. A. La Motte, Gus Forbes, John Winthrop, Nicholas Judels and Little Joyce Fair. This company, which has been giving performances of such crispness and quick-fire fun as to make laughter and every line, together with drollery

heard. The playing of the overture by the orchestra is of itself a nature. There is also a chorus, only it is called ensemble, and it can sing and act, too, and the feminine portion of it is fairly look upon. The "Sari" gown is new ones this season, not those seen when "Sari" was here before, and they are said to surpass those others.

Mr. Savage took great pains to get the right people for the different roles, for "Sari" calls for acting as well as singing. Mizzi Hajos is Sari and Charles Meakins is still the stout, Bert "Gibber" Phil returns safe and sound to plot against Venetia's happiness. Paul is among the missing. Events follow from a series of thrilling situations, ending in Paul's eventual homecoming and the giving back of the "bride of the church" to her living husband.

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COLUMBIA

"The Dummy," with the cast that has been playing at the Hudson Theater, New York, since last season, will be the attraction this week, beginning tomorrow, at the Columbia Theater, under a record run on the Great White Way.

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and cleverness in every characterization, will be seen here intact. A special bargain day matinee is announced for Wednesday in addition to the Thursday and Saturday afternoon performances.

B-F-KEITHS

Ethel Barrymore this week will be the great attraction at the B. F. Keith Theater. Miss Barrymore will be supported by Charles Dalton, a noted actor, and present, by arrangement with Charles Frohman, a one-act sketch, "Drifted Apart," played some years ago as a curtain raiser. Cecelia Wright, "The Adopted Daughter of the U. S. Navy," who sang at the requiem service over the battleship Maine at its burial in March, 1912, in Havana harbor; Conroy and Le Maire, black face buffoons of the "Follies of 1913"; Fay and Florence Courtney, extravaganza comedienne; Mr. and Mrs. Gordon Wilde, London Coliseum shadowgraphists; Parillo and Frabito, Angle Weiner and Phil Maase, fancy dancers, and Sylvia Loyal and her Pierrot, with the pipe organ recitals and the Heart-Beats

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